

DRAMATIC.

VAUDEVILLE.

CIRCUS.

# NEW YORK CLIPPER

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## Miss Clipper's Anecdotes, Personalities and Comments, STAGE FOLK AND SOMETIMES OTHERS

BY JOSEPHINE GBO.

The actors of the old school are so few these days, that when once in a while one of them, still clinging to the old methods, happens to be engaged in a company, he is often an object of amusement. The caricature impersonation of the stranded actor, the burlesqued tones of voice and enunciation, however, are often not exaggerated as much as the playgoer of today imagines. An old actor of this description who takes himself as seriously off the stage as on it, is a member of a company now play-

ing in Manhattan. At this the old man, still offended, yet knowing that his stay with the company depended on doing as the stage manager wished, loftily asked: "Ah, yes. But first tell me, do I use real ink, or shall I be obliged (pedantically enunciating the word) to simulate ink?" "I'll leave that much of the stage business to your own discretion," replied the manager in a voice that both impatience and amusement might be detected. Thereafter,

Sothorn's production of "Hamlet," one of his favorite plays. As the downstairs seats had all been disposed of before he applied, he was obliged to be content with one in the gallery, where he soon forgot his distance from the stage. His enjoyment, however, was at times interrupted by ejaculations of discontent that came from the unappreciative auditor at his left, who finally nudging him in the arm, asked: "What's the name of this 'ere play, any-

At this answer which appeared to be "over his head," the unappreciative one snubbed into his seat for a few minutes, then again interrupting the old actor's contemplation of the stage, exclaimed: "I don't know what heredity is, but whatever it is, I ain't got enough of it to stick this here play out—move yer feet so I can get 'er by." And the unappreciative one not only shuffled up the gallery aisle.

Approach of the old school of acting, Edwin Booth, who was an exponent of that school in his earlier days, was also one of the first to begin to adopt the quieter methods of playing powerful parts. The general public of those times were so accustomed to the ranting and loud declamation of their favorite players that sometimes he failed to please certain classes of auditors. Oliver Doud Byron relates that on one



ing an engagement in New York. As he was a friend of the leading man's father that actor secured the position for him on the strength of that old friendship, though the small part he plays would be better done by a less pedantic player.

"During the rehearsal he had frequently been curtly rebuffed by the stage manager, who had suggested that he did not want the quiet and up-to-date atmosphere of the play to be disturbed by the somewhat ranting delivery of the few lines the old man was rehearsing in the old time declamatory manner."

"After he had several times objected to the old fellow's ranting, that actor drawing his lean figure up in offended dignity, said slowly and with rolling 'E's':

"If you will kindly indicate to me concisely the manner in which you wish me to conduct my part in this production, I will endeavor to the best of my ability, to carry out your most esteemed wishes."

The manager was kept busy the following few minutes explaining minutely to the old man how each line should be read and how, even to the slightest gesture, the business should be done. All this afforded immense amusement to the others of the company for they detected the desire on the part of the old actor to cause the manager as much trouble as possible, for he consumed much of that gentleman's valuable time in making minute directions regarding much unimportant business.

At one point in a scene, it was a part of his stage business to sign a document. "You will sign here," said the manager indicating the paper lying upon the table, with a sweeping gesture that included the

he permitted the old man to give his own conception of the small part rather than to be obliged to explain every word and gesture.

One day the comedian of the company who was inclined to be somewhat familiar with the old school actor, much to that person's disgust, facetiously poked him in the ribs. The uninvited familiarity jarred upon his exalted sense of his own dignity and position and with lofty mien, and in angry voice, he exclaimed:

"Don't you do that—don't you ever be so familiar with me again, Sir! Great tragedians, are now, have died from being poked in the ribs by low comedians."

As he had no malice one day recently, and being an ardent admirer of Shakespeare, he took this opportunity of seeing Edward



DOROTHY DONNELLY

how?"

"The title of this grand tragedy," said he in superior manner as if pitying the other's ignorance. "It 'Hamlet,' written by William Shakespeare, more than two hundred years ago."

"Well, it's golly darn poor stuff to be giving in now-a-days when there's a plenty of other good plays," answered the unappreciative one in disgusted voice. "It ain't true anyway," he added.

The old actor, pained at the other's lack of imagination, commiseratingly answered: "It might reply to you in the words of our esteemed contemporary, Henry Irving, who said, 'What is it to us whether those things be true or not, so long as we can persuade ourselves into the temporary belief of them, and enjoy all the charm of reality; there is nothing like realistic, good humored credulity in those matters.'"

occasion Booth noticed that he was not receiving his usual applause, and that another member of the company with his loud, declamatory reading of his lines was getting more than his share for the small part he was playing. At the end of the first act, Booth said to the stage manager:

"I don't seem to be making much headway with the audience tonight. The juvenile is way ahead of me with them. I think during the next act, I'll have to get back a bit into the old way and chew a little scenery."

Byron relates that the audience was quickly again with the famous tragedian so soon as he had, in theatrical vernacular, chewed a little scenery.

His artistic nature rebelled however in following up that means of holding his audience and he afterwards, by force of his quiet and powerful genius, compelled the admiration of the public which he never lost.

### FOLLOWED INSTRUCTION.

A short time ago a printer brought to Dan Daly for inspection a proof of a new poster, which, after the manner of his kind, announced the actor as "The distinctively original" comedian, Dan Daly.

"I wish you'd leave out that 'distinctively original' business. I'd much rather have it simply 'Dan Daly'," he said.

"Very good, Sir."

The next week Dan saw the first of his new bill in position. His request had been carried out to the letter. The poster announced the coming engagement of: "Simple Dan Daly."—J. F. FINE.





recovered. She is at Elmira, N. Y., and will remain until March 23, when she joins her sister's company at Scranton.

NOTES FROM THE BONHEUR BROS. IN-  
COR WINTER SHOW.—The tone through the

[illegible]

are touring the State of Indiana, to  
together, but we are still mortals. We have  
made no changes in our routine. The  
the train coming from Huntington Ind.  
maintainances about the same. Our  
Mrs. Jenn McDade, the clerk wife and  
and dances; Lena Myers, in coon singing,  
he does some fancy dancing.

Order of Good Fish, in Boston, held its regu-  
was, as usual, a great success. Among those  
of the committee were: Wm. Watson's  
Wm. Watson, manager of Watson's Amer-  
Burroughses, W. B. Watson was given  
privileges and rights, from the Boston  
N. Y., which will be known as No. 11.  
and Treasurer (Cat Fish) Joe Richard were  
new acquaintances when Manager Watson's  
question No. 6 of Boston is looking for-  
the Palace Theatre, Boston, for a lively  
from Manager Campbell down and includ-  
atrical. As has joined hands with  
the term will be known as Wm. and Schutt,  
H. Waldron, of the Palace, Boston.

[illegible]

WOTEN and RICHARDS & FRINGLE'S MIN-  
NEAPOLIS. — J. W. Cooper, ventriloquist, and  
J. W. Curran, the Creole con-  
jurer, will appear at the Grand  
company, which is now touring Oklahoma  
territory. The unusually cold weather  
has caused a storm of indignation  
heavy age. The inhabitants claim it  
has been breathed upon them by  
the devil. They have had in fact  
reasoning a moral and religious  
course upon the stage at Pawnee.  
The company is composed of  
J. W. Curran and W. A. Fringle, who  
is old partner, Charles Hifton.  
The FRINGLES are still in the South.  
They have been in the city and now  
with success. They will play Pastor's  
theatre, New York, in March.  
The company of B. S. Fringle, the loss of  
the company, who died at her home in Mc-  
Clintock, Ya., Feb. 13.  
The company will play the Manhat-  
tan Theatre, New York, for two weeks,

Miss Helen Clark to 1908.

Miss Helen Clark and her husband have valuable lands, and will be known in the future as the Stanley Sisters. They leave for New York City in a few days.

Miss Belle Vernon (Mrs. J. W. Blingham) has recovered from a severe attack of pneumonia.

LITTLE MAE HOYT played Philadelphia on Feb. 9, the first time she had worked since her illness. She is feeling for a few weeks at home of the Morris Sisters, at Chester.

Miss STELL and KINGSLEY recently filled successful engagements at Keith's, Philadelphia: the former at the Lyceum, and the latter at the Waterbury, and the Bon Ton, Jersey City, before playing a number of clubs in the West.

Miss MARY HOLMES returned to Providence, with other good work to follow.

Miss MARY HOLMES returned to New York Feb. 25, and will be here for two weeks.

Miss HATT BLOOMSBOM mourns the loss of her husband, who died Feb. 24.

THE FORD SISTERS, who have been with the Boston and Buffalo Co. during the past twenty-nine weeks, closed with that company on Feb. 24.

**THE PATCHIN BROS.** report meeting with success in their new novelty act at Weast's theatre, Peoria, and the Orpheum Theatre, Evansport, Ia. They are booked solid for a Summer over the Western circuit of parks.

**ADDIE LAWRENCE**, of the Lawrence Sisters, was married on Feb. 16 to Ernest Krieg, a lawyer, of Chicago, and has retired from









EMPIRE THEATRE (T. F. Murray, manager).—Dorothy Lewis, in "Nevada," 2-11. Played, to good business, and "Lost in Desert," 26-28, filled the house and gave satisfaction. Booked: "The Harcourt Comedy Co. week of March 2, "Slide Tracked," 11, "The Hidden Crime" 12-14.









[illegible]

DeForesta, Orphstum, San Francisco, March 2-7.  
Denny, Will F., Empire, Cleveland, Ma. March 2-7.  
Dorach & Russell, Keith's, N. Y. C., March 2-7.  
De Vaney & Allen, Haymarket, Chicago, March 2-7.

Mulligan, James, New Central, Hurley, Wis., March 2-7.  
Maddox & Wayne, Main Street, Peoria, March 2-7.  
Martins, The Brothers, Empire, Columbus, March 2-7;  
Empire, Cleveland, 9-14.

GRAND.—"Alphonse and Gaston" last week. The scenery was very good. Harry B. Wat-

Brothers in Harvard" week of 1, and Frank Daniels, in "Miles Simplicity," 8-11.

ness on the week. "Winchester" comes week of March 1, and "Hearts of Oak" week of 8.

[illegible]



**Fourteenth Street Theatre** (J. Wesley Beaumont, manager).—The Smart Set.

[illegible]

**Garrick Theatre** (Charles Frohman, manager).—Annie Russell opened March 2 her seventh week in "Mice and Men."  
**Herald Square Theatre** (Sam S. Shubert, manager).—De Wolf Hopper is crowding the house at every performance, in "Mr. Pickwick," opening his seventh week on March 2.



Mahler expects to have his new house opened by Oct. 1.

Atlantic City—At the Ocean Pier Theatre (Harry East, representative),—  
Bara Kendall, in "The House of Fear," Feb. 27, at the house. Laura Bregar, as  
vanderbilt company, had two good hours  
27. "One Night in June," 28, had a good  
show. Coming: Mrs. Le Moyne, in "Among  
Those Present," March 2; Baker & Gibson  
Co., in "East Lynne," 5; Morris Guards  
(local), in "Whirlly-Girls," 6, 7; "Devil's  
Island," 9-11. "Dangers of Paris," 12-14.  
OCMAJ—Helen H. Hall, Harry D'Este,  
representative.—Glennell's Royal  
theatre, continuity, as does Verno, the artist.

Coming: Porter J. White, in "E

[illegible]

**CONNECTICUT.**

[illegible]

7. The Bridgeport Lodge of minstrel performance at this th

[illegible]

March 3, 4; Stuart Robson, in  
of Errors." 5: Andrew Mack 6  
win and Maxine Elliott 7. Lolo

[illegible]

with the Anburn Hair" was the  
and still proves a favorite. W

**COLORADO.**

Denver.—At the Broadway Theatre (Peter McCourt, manager), William Gillette, in "Sherlock Holmes," gave a great performance last week. The new attraction, "The White Slave," did a good business last week. "The Devil's Auction," this week. "The Girl of the Year," last week. "The World Against Her," this week. "The Dark Room," last week. "The Three Musketeers," this week. "The World Against Her," this week.

Curtis FRISVOLD (A. R. Pelton, manager), at the Grand Opera House, last week. "The Girl of the Year," this week. "The World Against Her," this week. "The Dark Room," last week. "The Three Musketeers," this week. "The World Against Her," this week.

MAXWELL.—A benefit was given the Boston Lyric Opera Co. at the Taber Grand Opera House, last week. "The Girl of the Year," this week. "The World Against Her," this week. "The Dark Room," last week. "The Three Musketeers," this week. "The World Against Her," this week.

in this city. They had a big ho

**WEST VIRGINIA.**

**Wheeling:**—At the Court Theatre, (E. R. Nephew, manager), "The Two Orphans," 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100, 101, 102, 103, 104, 105, 106, 107, 108, 109, 110, 111, 112, 113, 114, 115, 116, 117, 118, 119, 120, 121, 122, 123, 124, 125, 126, 127, 128, 129, 130, 131, 132, 133, 134, 135, 136, 137, 138, 139, 140, 141, 142, 143, 144, 145, 146, 147, 148, 149, 150, 151, 152, 153, 154, 155, 156, 157, 158, 159, 160, 161, 162, 163, 164, 165, 166, 167, 168, 169, 170, 171, 172, 173, 174, 175, 176, 177, 178, 179, 180, 181, 182, 183, 184, 185, 186, 187, 188, 189, 190, 191, 192, 193, 194, 195, 196, 197, 198, 199, 200, 201, 202, 203, 204, 205, 206, 207, 208, 209, 210, 211, 212, 213, 214, 215, 216, 217, 218, 219, 220, 221, 222, 223, 224, 225, 226, 227, 228, 229, 230, 231, 232, 233, 234, 235, 236, 237, 238, 239, 240, 241, 242, 243, 244, 245, 246, 247, 248, 249, 250, 251, 252, 253, 254, 255, 256, 257, 258, 259, 260, 261, 262, 263, 264, 265, 266, 267, 268, 269, 270, 271, 272, 273, 274, 275, 276, 277, 278, 279, 280, 281, 282, 283, 284, 285, 286, 287, 288, 289, 290, 291, 292, 293, 294, 295, 296, 297, 298, 299, 300, 301, 302, 303, 304, 305, 306, 307, 308, 309, 310, 311, 312, 313, 314, 315, 316, 317, 318, 319, 320, 321, 322, 323, 324, 325, 326, 327, 328, 329, 330, 331, 332, 333, 334, 335, 336, 337, 338, 339, 340, 341, 342, 343, 344, 345, 346, 347, 348, 349, 350, 351, 352, 353, 354, 355, 356, 357, 358, 359, 360, 361, 362, 363, 364, 365, 366, 367, 368, 369, 370, 371, 372, 373, 374, 375, 376, 377, 378, 379, 380, 381, 382, 383, 384, 385, 386, 387, 388, 389, 390, 391, 392, 393, 394, 395, 396, 397, 398, 399, 400, 401, 402, 403, 404, 405, 406, 407, 408, 409, 410, 411, 412, 413, 414, 415, 416, 417, 418, 419, 420, 421, 422, 423, 424, 425, 426, 427, 428, 429, 430, 431, 432, 433, 434, 435, 436, 437, 438, 439, 440, 441, 442, 443, 444, 445, 446, 447, 448, 449, 450, 451, 452, 453, 454, 455, 456, 457, 458, 459, 460, 461, 462, 463, 464, 465, 466, 467, 468, 469, 470, 471, 472, 473, 474, 475, 476, 477, 478, 479, 480, 481, 482, 483, 484, 485, 486, 487, 488, 489, 490, 491, 492, 493, 494, 495, 496, 497, 498, 499, 500, 501, 502, 503, 504, 505, 506, 507, 508, 509, 510, 511, 512, 513, 514, 515, 516, 517, 518, 519, 520, 521, 522, 523, 524, 525, 526, 527, 528, 529, 530, 531, 532, 533, 534, 535, 536, 537, 538, 539, 540, 541, 542, 543, 544, 545, 546, 547, 548, 549, 550, 551, 552, 553, 554, 555, 556, 557, 558, 559, 560, 561, 562, 563, 564, 565, 566, 567, 568, 569, 570, 571, 572, 573, 574, 575, 576, 577, 578, 579, 580, 581, 582, 583, 584, 585, 586, 587, 588, 589, 590, 591, 592, 593, 594, 595, 596, 597, 598, 599, 600, 601, 602, 603, 604, 605, 606, 607, 608, 609, 610, 611, 612, 613, 614, 615, 616, 617, 618, 619, 620, 621, 622, 623, 624, 625, 626, 627, 628, 629, 630, 631, 632, 633, 634, 635, 636, 637, 638, 639, 640, 641, 642, 643, 644, 645, 646, 647, 648, 649, 650, 651, 652, 653, 654, 655, 656, 657, 658, 659, 660, 661, 662, 663, 664, 665, 666, 667, 668, 669, 670, 671, 672, 673, 674, 675, 676, 677, 678, 679, 680, 681, 682, 683, 684, 685, 686, 687, 688, 689, 690, 691, 692, 693, 694, 695, 696, 697, 698, 699, 700, 701, 702, 703, 704, 705, 706, 707, 708, 709, 710, 711, 712, 713, 714, 715, 716, 717, 718, 719, 720, 721, 722, 723, 724, 725, 726, 727, 728, 729, 730, 731, 732, 733, 734, 735, 736, 737, 738, 739, 740, 741, 742, 743, 744, 745, 746, 747, 748, 749, 750, 751, 752, 753, 754, 755, 756, 757, 758, 759, 760, 761, 762, 763, 764, 765, 766, 767, 768, 769, 770, 771, 772, 773, 774, 775, 776, 777, 778, 779, 780, 781, 782, 783, 784, 785, 786, 787, 788, 789, 790, 791, 792, 793, 794, 795, 796, 797, 798, 799, 800, 801, 802, 803, 804, 805, 806, 807, 808, 809, 810, 811, 812, 813, 814, 815, 816, 817, 818, 819, 820, 821, 822, 823, 824, 825, 826, 827, 828, 829, 830, 831, 832, 833, 834, 835, 836, 837, 838, 839, 840, 841, 842, 843, 844, 8







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# NEW YORK CLIPPER

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## Miss Clipper's Anecdotes, Personalities and Comments, CONCERNING STAGE FOLK and Sometimes OTHERS

BY JOSEPHINE GRD.

Minstrel shows always attract great numbers of the race which their kind of entertainment exploits. Especially is this true in the South where, in many instances, the black faces on the audience side of the footlights far outnumber those back of them. In some of the cities of the South certain good seats in the gallery are always reserved for the better class of colored people, and when a minstrel show is billed to appear there are always sold out far in advance of the opening date.

Primrose & Dockstader's company has recently been touring this part of the country, to very big business, and some of the company, when not busy professionally, have made it their object to go out among the negroes to make studies of the character and dialect of those whom they are supposed to imitate nightly during their performances. On studying the real article they often find that in their acting or dialect they are either overdoing or not making it strong enough. Thus, a trip through the South is always a great help in the work of those who follow the minstrel division of the theatrical profession, for they acquire new ideas in the phases of the "darker" nature, and freshen up their dialect intonations, which are so important in giving a good imitation of the race.

Some of the grammatical construction heard in the South, however, is so different from that which the "moor" of the North uses that, if heard on the stage in this part of the country, would sound forced and unnatural. An instance of this is related by Charles D. Wilson, the treasurer of Primrose & Dockstader's company.

He was taking a stroll of investigation along one of the streets of Savannah, "catching on" to some of the special dialect of the place, when a large colored "mammy" came to the door of one of the small hovels, and, looking towards a group of pickaninnies, who were playing near her door, called:

"Come hesh, chile!" a call which met with no response from any member of the

group. At a second call, which was also unanswered, Mr. Wilson ventured to tell them that their mother wanted one of them. The answer which he received in his search for authentic darkey dialect decided him that he was a little too far South for the kind that he was looking for. It was:

"Go on, white man, her ain't e-willa' we

week in that city, another guest was waited into a seat at the opposite side of the table by an obsequious waiter. His appearance and manner clearly indicated that he was from that part of the far West where elegant table furnishings are considered superfluous. He had not that easy familiarity with them that might show daily use of fine linen and silver.

pathy at being obliged to witness such uncouth table manners.

When the guest had been served with his order for a large piece of pie and was attacking it in his usual manner and carrying to his mouth huge pieces of it upon the point of his knife, Chesterfield could no longer bear the strain upon his sensibilities. Bending towards the guest he, in a confidential undertone, said:

"Excuse me, boss, but eatin' pie with a knife ain't jes de mode."

The astonished guest, thus softly rebuked, gave the waiter a sharp look from his cold blue eyes that made that individual "attend attention" at a safe distance.

"I don't know what with ye mean by moved but if it's anything to dew with grass you'd better keep off the patch that I'm standin' on," exclaimed the Westerner, making towards his hip pocket a suggestive



—we don't b'ing to she."

At a window a few steps farther along the street Wilson noticed another round, fat, good natured black face beaming out upon some youngsters wildly chasing each other back and forth before her window. One, especially, seemed to engage her particular attention and, as he dashed by, she said in tones that betokened the loving, solicitous mother:

"Ye yo playin', Honey?" to which the little black racer, with a look of roguish impudence, replied:

"No, Mammy, I ain't e-playin' honey, Iee e-playin' tag."

One evening when Mr. Wilson was at dinner at one of the big Chicago hotels, where he was staying during the company's

All this did not escape the notice of the Chesterfieldian waiter whose look of pained tolerance was evident whenever this Western guest displayed his marked ignorance of good table manners.

As the man noisily slipped his napkin Wilson heard his Chesterfieldian waiter whisper to his brother waiter who served a nearby table:

"That rancher there has sho' been associatin' with the hags that he raises for our Eastern markets," which remark was, fortunately for the waiter, not overheard by the person in question, who continued through the dinner courses with audible enjoyment. The guest's knife played a prominent part during the dinner, to the very evident disgust of Chesterfield, who now and then glanced at Wilson with uplifted eyebrows that expressed a wish for sym-

meture that caused Chesterfield to suddenly remember some important duty in the kitchen.

During the Chicago engagement one night as Lew Dockstader was about to enter the stage door he was accosted by an Italian vender of hot roasted chestnuts, who asked this popular minstrel if he would not buy some of his wares.

"Yes, give me a quarter's worth," was the answer; then, with a sudden thought, added, "By the way,—look here, young fellow, have you a license to sell chestnuts here in front of this theatre?"

Retorting a negative reply, Dockstader exclaimed:

"Well, then, you go over in front of the theatre where Mrs. Pat Campbell or William Gillette are playing; I'll have you know that we have the chestnut privilege on this street."

"Yes, Cull," piped up the voice of a newsboy standing near the stage door, "you better like, he is, I was in the gallery last night an' they turn out about a bushel of the oldest."

Those of the theatrical profession who have had any experience in settling for "props" with the managers of theatres in small towns will appreciate the following itemised bill that Wilson once received during his early managerial efforts some years ago:

"One glass broken.....10 cents.  
Apples.....5 cents.  
Five cents worth of alcohol.....10 cents."





himself, and finally, in 1878, Miss Vaughan joined the temple of burlesque, the Gaiety, where for seven years she was a constant member of a very conspicuous company. Still, it was not as a dancer, but as an actress, that she was best known. Her reputation as an actress was not only improved, but her "Forty and Six" act, burlesquing "The Forty and Six" was a production. In the Gaiety, she played the part of "The Forty and Six" in the "Forty and Six" and "The Forty and Six" in the "Forty and Six".

There is after all, it seems, no chance of getting the New Gaiety established by Boston, as has been hoped and even expected by those familiar with the company. The Boston management of the I. C. C. has failed in its attempt to secure the company, and the Boston management of the I. C. C. has failed in its attempt to secure the company, and the Boston management of the I. C. C. has failed in its attempt to secure the company.

On the passenger list of the Oceanic, which arrived from New York, are the names of Messrs. Charles Frohman, Charles Dillingham, and Charles Dillingham, who are the managers of the company, and the Boston management of the I. C. C. has failed in its attempt to secure the company.

The adoption of Archibald, I understand, been a great improvement by cutting out some sentimentalism which was in the wrong place in the act, and the management seems to have much hope for the lasting success of the Avenue Theatre. The adoption of Archibald, I understand, been a great improvement by cutting out some sentimentalism which was in the wrong place in the act, and the management seems to have much hope for the lasting success of the Avenue Theatre.

On March 1, the Avenue Theatre will re-open with Richard Garrigue's superlatively and astronomical play, "The Forty and Six". The Avenue Theatre will re-open with Richard Garrigue's superlatively and astronomical play, "The Forty and Six". The Avenue Theatre will re-open with Richard Garrigue's superlatively and astronomical play, "The Forty and Six".

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GEO. H. EDWARDS.

Will retire from the minstrel business at the close of the present season, thus ending a five year contract that existed between himself and Mr. Dockstader. Mr. Edwards will take his only and give his personal attention to his various real estate interests in New York City and Mr. Vernon, where he has a beautiful home and many friends. He has had several very interesting offers to go to the present time in his business, but he has declined them all. After a few months' rest the stage fever may return, as has been the case with several other retiring stars, and it is quite likely he will again be seen behind the footlights.

George Edwards. Just now the Dutch girl, as portrayed by Harry Panny, is a London rage and Director Edwards is wise in his generation in endeavoring to secure her for his new piece.

Who would not be a lion comique? Dan Leno has been able to refuse an offer to appear in Johannesburg for eight weeks. He turned out in a body to witness the production of "The Forty and Six" and his respect to Mr. Fred Dillingham, of King's Road, was so great that he was presented with a large bouquet, and every member of the company received a "song" from the Dutch girl. After the performance was adjourned to the dining room of the Withheld Hotel, Mr. Leno was the first to speak. He said in the small hours of the morning, and Mr. Leno was the first to speak. He said in the small hours of the morning, and Mr. Leno was the first to speak.

Mr. Hart was another actor yesterday. He and his clever wife, Beatrice Lee, together with Harry Hunt's team of net ball players are achieving a tremendous success on the Avenue Theatre. The Avenue Theatre will re-open with Richard Garrigue's superlatively and astronomical play, "The Forty and Six".

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## World of Players.

Notes from the Diller-Cornell Co. We are in our thirteenth week, and business has been excellent. The production of "The Forty and Six" is a success. The Avenue Theatre will re-open with Richard Garrigue's superlatively and astronomical play, "The Forty and Six".

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Notes from the "Herald" Co. Everything is on the bustle for the opening of the season, April 1. The show is arranged to twice the size of last season, with thirty-five performers, and a new line of songs, new dances, and new costumes. The Avenue Theatre will re-open with Richard Garrigue's superlatively and astronomical play, "The Forty and Six".

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FREDERICK LA DILLE, magician, is filling an engagement with Smith & Clark's Stock Co.





## THE NEW YORK CLIPPER

THE FRANK QUEN PUBLISHING CO. (Limited).

ALBERT J. BORIE.

EDITORIAL AND BUSINESS MANAGERS.

SATURDAY, MARCH 14, 1903.

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—John C. Fisher returned last week from London. He brought the scenery models of "The Boatswain of Kensington," a comic opera.

—John P. Fisher returned last week from London. He brought the scenery models of "The Princess at Kensington," a comic opera, which is to be produced at the Broadway Theatre. Fisher is now in New York now being played at the Savoy Theatre. Mr. Fisher also owns the American rights in the play, "The Princess at Kensington," which is to be produced at the Lyric Theatre, London on Easter Monday.

—A movement is under way in Philadelphia for the arrangement of a testimonial to the late John W. Alderson, a man who has been in poor health since June, 1900 when he suffered a paralytic stroke. He is now confined in St. Vincent's, N. Y. testimonial committee for friends.

**DISTRICT OF COLUMBIA.**

Washington.—The closing week of Con-

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[illegible][illegible][illegible][illegible][illegible]

—Tyronne Power is to be starred next season by Charles Frohman in Stephen Sondheim's epic drama, "Illusion."





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PHILADELPHIA, March 10.—Audience of goodly size attended the performance of the "Wayward Women" at the Academy of Music, last night. The production was a success, and the company was well received. The play was a comedy, and the actors were well dressed. The music was good, and the scenery was beautiful. The audience was very much interested in the performance, and the play was a great success.

NEW YORK, March 10.—The "Wayward Women" at the Academy of Music, last night, was a great success. The audience was very much interested in the performance, and the play was a great success. The production was a success, and the company was well received. The play was a comedy, and the actors were well dressed. The music was good, and the scenery was beautiful. The audience was very much interested in the performance, and the play was a great success.

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(Tony Pastor, man-  
agement)

[illegible]

the theatres pre-  
sented by Charles Lin-  
coln, Goodwin and  
the following  
and, and then  
the Great Lin-  
coln, manager) —  
company were  
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a "Mura." Mr.  
Parker, with  
business last  
Edison.  
Parker, sug-  
gested the stage  
well, and  
called  
"Kentucky" did  
a magnificent  
— The cele-  
brity is a capable  
last week. "A  
(Kittie Reed Pay-  
son) was present  
the role of Mac-  
paris that Mrs.  
the, she act.

[illegible]



NEW PEOPLE engaged for Alf. T. Wilton "Looping the Loop" Co. are: Billy Howa and Katherine Harris, Chas. H. Mack...

NEW PEOPLE engaged for Alf. T. Wilton's Looping the Loop Co. are: Billy Brown and Katherine Harris, Chas. H. Mackie and Jessie Richmond.

THERE ARRIVED IN this country last week

most girls, who are to perform with the Barnum & Bailey Circus the coming season. Fifty of the girls were ballot dancers, about a dozen other singers, while a sextet of young men and women consorts what is known as the Alimento troupe of acrobats.

D. D. La Basso, of the Five La Bros., acrobats and aerialists, has signed with the San Bros. Circus for the coming season, to do a contortion and flag act, a

**BARTINE & DE ONZO NOTES.**—The parade of the Chas. Bartine & De Onzo Railroad shows for the season of 1903 will be a new fair, and something out of the ordinary will be led by two drum majors, and a drum and bugle corps of eight men in shiny uniforms. Then comes Prof. J. De Smith's Navy Band of twenty-four first class musicians in white navy uniforms, and

struments will consist of five cornets, three  
saxophones, two piccolos, four siltos, five  
trumpets, two euphoniums, one tuba  
and bass drum and cymbals, to be  
followed by all the rag stock, ponies  
and mules, in beautiful trappings, trained goats  
and sheep, pigs and monkeys, clowns, etc.  
with "Happy Hoolligan" in his cab, with  
two comical trained donkeys in the rear.

show will make all one day stands  
will tour Indiana, Ohio, Michigan, In-  
diana and Iowa, traveling in their own  
special cars. The company will be composed  
of some of the best people in the profession.  
HARRY BELL and LOTTIE RICHARDS, musical  
team; are this season going with the  
"Greatest on Earth," as a feature of the  
show. Mr. Bell's new instrument, the  
"Harp," is a phenomenal success.

A. II. REED'S SHOWS NOTES.—We open our twenty-first season April 4, and will cover our usual territory. Palaters, blacksmiths, harness makers and wheelwrights have finished their work and left for their homes. Everything is in perfect condition, ready for our opening date. Great care has been taken to secure experienced men to head the

rent departments, several novelties have been engaged for the big show, and smilaks today the season of 1903 will find H. Reed with the largest, cleanest and most wagon show he ever put together. Fifty new wagons have been added, making this twenty-four wagon show, with fifty-five and of horses, twelve trained ponies and a couple of trained dogs, goats and sheep. A large of Viola Reed. There will be six

people back with the show. J. Geo. Higgins will have charge of the advance men, and four hill posters; one agent's single copy, and two double bill wagons will pick up the advance, which will be well ordered. Our printing has arrived and will be mostly all special work this season. The big show canvas will be 80ft., with two middle pieces, also new. The side

W. cook and horse tents used last November were stored away in dry quarters during Winter and are in Al condition. All of the stock is in perfect health, and it does seem the present time that there is not one thing needed but a bright, warm day to make opening a grand success. Since we moved into Winter quarters, last November, we have not had a single case of sickness, and no accident occurred to man or

st. We are waiting to hear our band  
y, and we look for a prosperous season.  
rof. MEALS has been engaged by Bon-  
r Bros.' Circus as equestrian director.  
the close of the season he states that he  
place in vaudeville one of the strongest  
most sensational dog and monkey acts.  
is at present located at Augustus, O. T.,  
ater quarters of Bonhear Bros.' Shows.

## Music and Song.

agement. Mr. Savage cabled to his  
Mr. Atwater, in London, for Miss  
ano, on Feb. 20. She sailed the fol-  
ing day, arrived here Feb. 28, left for  
Miss Cily March 1, arrived in Kansas  
afternoon of March 3, and made her  
at in this country with the Castle Square  
Company, in "Faust," Tuesday night,  
March 3.

Suzanne Adams, the soprano, sailed for  
 Europe last week, after a successful season  
 with the Grand Opera Co., at the Metropolitan  
 Opera House. She signed a contract with  
 Max Wolfsohn, concert agent, to return to  
 the country for a concert tour next winter.  
 She will remain in the Southern part of  
 the country until the opening of the Covent  
 Garden season in London.  
 Carl Herrmann, the violinist, is touring

Western States under the Glazier Lyceum  
eau.  
The Harry Von Tilzer Music Co. will  
opy the building at 37 West Twenty-  
th Street after May 1.

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**GOES FROM OUR  
MEMORIAL NUMBER.**

are in receipt of many laudatory letters and messages of congratulation on our Memorial Number, which lack of space prevents us from printing in full. We desire to thank our many friends for their kind words, and feel gratified that our efforts would call forth such general commendation. Among those who have sent us congratulatory messages are: *Dramatic Mirror*, *Prosyptic*, *M. J.*

Edmund, Newark, N. J.; Annet, Louis, Elgin, Elmhurst and Ike Rose, Al. G. Field, Shell and Manning, Irwin N. Megargee & Co., Huber, P. Richards, Harbach & Co., A. Selster, advertising manager Siegel-Cooper the Jessup & Moore Paper Co., Harry Hunt, Arthur Meredith, for the Keystone Lumber Co.; Will H. Locke, of Kerkhoff & Co.; G. W. Hogan, manager of Jolly and Widows Co.; Manager James Madison

Joe H. Rosenfeld, Harry Rich, manager of "Nights in a Bar Room"; E. G. Smith, Smith's Dog and Pony Show; J. C. News, manager of the Great Lafayette; W. G. Rozell, manager of Crawford's Devils; the Three Kestons, James R. ... manager of Adams Bros.' attractions; Thomas Phasey, Phelps & Thomas; managers of Caro, Mieh, Opera House; a Rockwell, of Rockwell Dramatic Co.

ard Van Wyck, G. K. Higinbotham, McCall-La Vreut Co., Charles H. Day, We and Frank, Ollie Young, Frederic La William P. Taylor, A. H. Reed's Show, Hicker, Blanche Holt, James W. Thompson Birdie Carleton, Genaro and Thol. J. Hanson, M. W. Murray, Frank B. and Rose Ardelle, Powers and Theo Oscar F. Kern, Frank M. and John H.

Claire Tuttle, who is now with Hard-  
"East Lyano" Co., is featured in the  
and meeting with success.



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3 SISTERS KLOES 3

AND  
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Lecturer

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# NEW YORK CLIPPER

THE OLDEST AMERICAN THEATRICAL JOURNAL.

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## Miss Clipper's Anecdotes, Personalities and Comments, STAGE FOLK and Sometimes OTHERS

BY JOSEPHINE GBO.

H. G. Knowles, who is at present holding forth to large audiences at the Orpheum Theatre, Brooklyn, N. Y., is fully entertained during their visits abroad. One of these relates a series of amusing incidents which happened during a boat ride up this picturesque river. Knowles, who was in a particularly brilliant mood that afternoon, kept the merry party continually diverted by his witticisms and stories during the trip up the Thames.

In one instance, while the boat was passing one of the very pretty little residences that line certain parts of the banks of this historical river, the boating party was close enough to the lawn, which came down to the river's edge, to distinguish the features of the people lounging about thereon. During a pause in the conversation at this moment Mrs. Knowles called attention to the pretty place they were passing.

"Look at that charming bays house up there among the picturesque trees," she exclaimed.

"And while you're about it," added Knowles, "just take a glance at that pretty she few crowing the lawn. And, by the way, that she few over there in the hammock couldn't very well be mistaken for anything but what she is."

"Indeed you are one of the most observing of men," laughed another of the party.

"Yes," chimed in Mrs. Knowles, who sometimes adds a not or two to her witty husband's remarks. And reaching for the box of luncheon she continued, "and don't let this conversation lead you to forget that it's almost time for me to find you."

"We didn't need you to inform us of that

fact," remarked Knowles, "our stomachs are a sufficient reminder."

"The presence of our clever friends," replied Mrs. Knowles, indicating them with a merry glance, "has probably kept you up to a point of repast so high that you won't be able to maintain it much longer."

"I can hold out as long as they can stand it," laughed Knowles, taking a newspaper from his pocket, "and meanwhile, permit me to read you a little joke that —"

"That will be about enough from you for

who like their calling to be advertised in this way.

During the talk, which was of things theatrical, the stranger took occasion to anathematize the invasion of the American actor in England. He made particularly unpleasant allusions to the popularity and large salary enjoyed by H. G. Knowles, that actor meanwhile immensely enjoying the situation.

"The idea of that Knowles and his other blowed flamerians comin' over 'ere 'an

the audience with the usual remarks belonging to that part of his business. At that moment a shrill, childish voice came from the front row of the balcony:

"Way, ma," piped the child, "there's a red stocking most as big as yours, only it ain't got no white madder in the heel."

An amusing strike recently occurred among the rank and file of a popular musical comedy attraction now playing in New York to the capacity of the house.

About ten or a dozen small children have special permits from the society for prevention of cruelty to children to appear in this production. These little bread winners are hired through an agency which makes a specialty of furnishing stage children for the various spectacular productions, where their small services are of great importance. In this instance the little girls, who appear in a spectacular fern scene as small

in society to them, though it is to their American theatrical friends, many of whom they entertain during their visits abroad. One of these relates a series of amusing incidents which happened during a boat ride up this picturesque river. Knowles, who was in a particularly brilliant mood that afternoon, kept the merry party continually diverted by his witticisms and stories during the trip up the Thames.

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"We didn't need you to inform us of that

a while," said his wife, proceeding to pass the box of dainty sandwiches to the guest on the seat in front of her.

Though Knowles is now exceedingly popular in England, and has been for a long time, it was not an easy matter at first, as an avowed American, for him to win favor. During his early efforts to get a popular foothold in the London music halls he often met with unpleasant opposition from other vandervillians who had been born and bred within the sound of Bow Bells.

Knowles' engagements took him to other cities besides London. Once, while standing near the door in the office of a hotel, he got into conversation with a man whose dress and manner proclaimed his connection with a certain class of music hall entertainers

takin' the bread heat of the mouths of his English hectors," he retorted, exclaiming: "An' by the by," he added, "I see that the fellow's mayme is on the 'otel register too."

"Yes, I wrote it there myself," quietly remarked Knowles.

While Clint and Beale Robbins of the vandervillian forces were recently doing their turn, which is featured in the Chase-Lester company, now in the Northern part of the country, their act met with a laughable interruption that added to instead of spoiled it.

This team uses "rag pictures" during their specialty, making a large basket of rows from mixed stockings. Robbin picked up a very large red stocking and showed it to

green fat-bellied frogs, receive the monificent salary of \$3.50 per week, fifty cents of which they pay each week to the agent who secured them the engagement.

Not many days ago a small seed of discontent was dropped into this frog puddle by one of the chorus girls of the company, who remarked that three dollars was exceedingly small remuneration for the important services rendered. At her advice a strike was organized, and the diminutive strikers gra sented to the manager their ultimatum, which was—as no raise in salary, no frogs that night. He laughingly told them that he would see about the matter later when he had time.

The stage manager, to whom the complaint should have been made, was incensed at having it carried past him, so promptly gave the small strikers two weeks notice, which summarily ended the insurrection—and a dozen little frogs are now out of a job.

One of Kirks La Shelle's "Arizona" companies, having had a long and tedious season of one night stands, have facetiously styled themselves "La Shelle's Rough Jumpers."

### A DEBATEABLE QUESTION.

"Where is Jester?" asked Mrs. Corcoran, uneasily.

"Well," answered her husband, as he proceeded to fill his pipe, "I won't say for certain. If the ice is as strong as he thinks it is, he's gone skating; but if it ain't, he's gone swimming!"—Washington Star.































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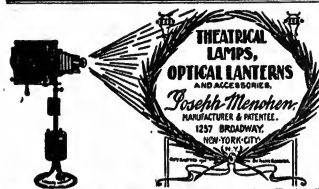
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AL. W. MARTIN'S ENTERPRISES, W. O. CUNNINGHAM, General Manager. "Uncle Tom's Cabin" does not have to be revived. It just goes on forever. We can safely say there is no play on the circuit which supplies the Grand Theatre with attractions that draw better. All of these in the box office filled the lobby and extended across the street; hundreds were turned away. — CLEVELAND PLAINDEALER, Mar. 6.

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# NEW YORK CLIPPER

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## Miss Clipper's Anecdotes, Personalities and Comments, STAGE FOLK and Sometimes OTHERS

BY JOSEPHINE GBO.

It sometimes happens that one of the theatre audience may receive more notice and get a bigger laugh than the legitimate fun maker on the stage has been able to gain through a whole performance. A case in point once happened while Sir Henry Irving was playing "Othello."

In the gallery was an auditor who manifested his sympathy for "Desdemona" on all occasions where, in the play, she seemed to be in need of them. The man, who was a warm hearted Irishman, made audible comment as the play proceeded. When Irving, in the scene where "Othello" several times demands "Desdemona's" handkerchief,

chorus, then, being somewhat annoyed at the tremendous applause that followed, he grasped the railing of the gallery and, eager for his next cue, he nervously awaited to and fro, keeping time with the music.

A lady comes, in the person of another small boy, crowded into a seat back of the little singer at that moment. Evidently annoyed at Artie's movements, and unaware that he was a part of the sketch, in fact, the whole chorus, he gave Artie a cruel kick in the back, at the same time telling him to keep still and let somebody else get

ally taken to a matinee to see his parents act. At one time, when about five years old, he, with some relatives, occupied a stage box. During a turn and after a big score his father left the stage to make a quick change. The audience continued to applaud, and Artie, who for his years was well up in things theatrical, knew that applause meant a call for a return to the stage. Noting that the audience wanted his father back, and fearing they might think that actor had made his final exit, the child leaped far out of the box and,

should be opened, letting in the light from the outer entrance.

On this occasion Wright was playing a "heavy" part. He was alone on the stage in a dark scene, at the end of which he walked off and was supposed to shoot himself an instant later.

The old man had been warned to lock the door, and, on pain of dismissal, not to open it to any one during such a scene. During a short soliloquy in which Wright, as the villain, disclosed the fact that he was about to put an end to a wicked career, he was slightly disconcerted by a knock at the stage door. At a repetition of it the old doorman, in a voice that was heard by the audience, called out:—

"Wren, you can't come in till Mr. Wright shoots himself!"

When the laughter thus provoked had somewhat subsided these words the stage heard the manager reproving the old man. "Why in hades didn't you speak lower?" was the angry exclamation.

"How in hades do you expect me to



had asked three times for this missing article of her toilet, the Irishman raised the scene by rising in his seat and shouting across the auditorium:—

"Don't you give it to him—don't you give it to him—make him wipe his nose on his sleeve—the dirty swag!"

Frank Keenan relates an episode which happened some years ago, when he was with a superior company playing tragedies. The play at the time was also "Othello," and the scene was the same, where the jealous Moor demands the handkerchief.

To one of the audience it evidently seemed as though the play at this point was being unnecessarily delayed, for, rolling a big red handkerchief into a ball, he threw it straight at the head of the astonished tragedian, exclaiming:

"Here, you l—take mine, and for Heaven's sake go on with the play!"

James F. Doan, of the vaudeville team, Doan and Lenhart, sends the following story about their small son, who for a few minutes made a greater hit with the audience than did his clever parents in their sketch.

The popular song at the time was "The Bowwies of New York," and this they interpreted, in the sketch. As a special novelty, their boy, Artie, then seven years of age, sang the chorus of the song in the gallery of the theatre where they were booked, first introducing it at the San Francisco Orpheum.

The boy sang bravely through the first

look at the stage.

The kick threw the small chorister against the railing, and for an instant deprived him of his breath, so that when his cue came to take up the refrain he was unable to do so.

Doan beckoned him to go on, and finally, when he could get a full breath, he called across the theatre, crying with both fright and anger:

"Pop, my wife's gone. A fresh kid up here has broke up my voice!"

Doan relates that at this reply both sketch and audience were so badly broken up as the boy. A body guard was thereafter appointed to prevent a repetition of an interruption.

When Artie was younger he was occasion-

frantically waving his small hands towards those nearest him, called out in shrill, childish tones:

"Don't get worried—don't get worried—my Pa'll be back in just a little bit of a minute!"

Stephen Wright relates an instance of his scene being irrevocably spoiled on one occasion by the seal of the door under at a theatre in Malise where he was playing a Summer engagement.

As the stage door was close to the first entrance it was especially necessary to keep it closed during a quiet scene, as any conversation above a low tone could be heard by those in the front seats; besides, a dark scene would be quite spoiled if the door

whisper through a shut door!" was the excited answer.

And the curtain was run down to shut off the audience from further knowledge of scenes behind the scenes.

A well known manager of a Western theatre, being suddenly called to New York on important business, was obliged to leave his theatrical affairs in the hands of a friend who knew little about such matters. Before leaving he instructed this representative to telegraph each night the receipts of the house, being careful to "sweeten" the amount by three hundred dollars.

The first telegram received by the absent manager read:

"House tonight, fourteen hundred dollars; remember this is swelled three hundred."

At another time the slightly telegram contained the depressing news worded thus:

"House tonight, three hundred and forty; audience dismissed."

Clyde Pitch, the author of so many popular plays at present drawing exceedingly large royalties, relates how at one time not so many years ago a month's income then would not pay his daily perfume account now.

Shortly before his first success, "Ben Hur," written for Richard Mansfield, Pitch was a young man just out of Amherst College. Though his father had declared that if he undertook literature as a profession he would starve, the boy persisted in his chosen calling.

He often needed money, but, being proud,













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THE FRANK QUINN PUBLISHING CO. (Limited)

ALBERT J. ROBEI

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-H. D. T. St. Louis. Although B made

in play the two to bid, A, having but one

card, was the better hand. The

successful bidder, in not given precedence

to the trump suit, was the better hand.

A. A. N. Chicago. According to the

rules of bridge, the player who has the

best hand should not be allowed to play

each player makes his move before he plays

his card. The player who has the best

hand, he loses all the cards he has made

use in that hand. In other words,

TRUMP.

J. R. B. Atlanta. Write to Goodwin

Brown, 1440 Broadway, New York City for

the information.

A. G. O. Washington. The match race between

Savoy and Tenny, 1/2 mile, took place

on the Washington track, June 20, 1930.

Savoy won. They met afterward in

the "Horseman's Club," 1/2 mile, on Mon-

day, Aug. 12, following. Savoy again

won. In other words, to other matters.

MISCELLANEOUS.

A. B. Christian. They mean the same

thing—persecution. Having four equal

sides, each two inches in length, and four

right angles.

A. B. Christian. The cable system is still

in use. See Brooklyn Bridge.

A. B. Christian. Brooklyn, N. Y.

announces by many means the other city

mouls.

OUR LONDON LETTER.

(FROM OUR OWN CORRESPONDENT.)

Clipper Bureau.

Graville House, Avenue Street,

London, W. C. 2.

MARCH 28.

Richard Gough's new opera, "The

Temptation," was given its

premiere last night. When the curtain

rose, the audience was greeted by a

general impression of a new and

entirely different kind of opera. It has

been described as a "modern opera" and

it certainly is. It is a new kind of

opera, and it is a new kind of

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The last representation of "The Unfor-

gettable" which was made up for an un-

expected performance, is announced at the Haymarket

theatre, London, on Saturday evening, March

28. The play, which was written by the

author, is a comedy in three acts. It is

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At Arles Opera House (Wilkes-Barre).—"A Gambler's Daughter" was a splendid house March 12, was well handled. Staging and was good. "A Breezy Time" attendance 14, giving excellent. "The White Slave" Co. had 100. Coming: Murray and

[illegible][illegible][illegible][illegible][illegible]





[illegible]

This list is made up as nearly as

[illegible][illegible]

merican (Gus Sun; mgt  
Va., Mich 25. West Union

[illegible]

Nickel Plate (W. H. Harr

He was at the Catholic Cemetery, he was about thirty-seven years old, and was a number of years connected with the *Male Hill Wild West Show*, but was with the *King Bird Circus* for the last three years. Was a native of New York City. **PROFESSOR LE HERMINIER**, of the *Le Herminier* show, knockabout comedians, died at his place at Meriden, Conn., March 19, from failure of the heart, due to an injury received during a performance. He was connected with the *San Francisco Minstrels*. He was born at Newport, Vt., April 18, 1882. At the early age of five years he made his

enbach's Big Show—Honesdale, Pa., Mch  
18. White Mills 20. Hamlen 21. Middletown

Lora Rogers is now convalescent, after she has undergone a very severe surgical operation on Feb. 14, at a private institution in New York. She has been removed from her home in that city.

**DEATHS IN THE PROFESSION,**  
(See Page 112.)

mer, well known in this country and Aus-  
tralia, died in San Francisco on Thursday,  
March 19, from consumption, aged fifty-  
one years. He was born in New York  
city, and belonged to the Elks and Masons.  
DISPATCH FROM KANNAH CITY last  
Thursday, March 19, stated that John W.  
Mansour, leading man in "Other People's  
Money," was killed by falling from a train.  
JAMES S. DRYDEN of Dryden and Leslie  
last week at his home in Towanda,  
from Meigs's dinner.

Mr. Dryden, aged thirty-five years, who was born in New Orleans, and had been in the theatrical profession for the past twenty years, when he began his stage career, he formed a partnership with Steve Mitchell, and then Mr. Dryden and Mitchell appeared with Jones & Pfeiffer Specialty Co., Gus Hill's Specialty Co., Fred Brown's Co. and Pfeiffer & Pfeiffer Co., leading playing leading Louisville houses. Later Mr. Dryden married Frankie Leslie, and under the team he and Dryden and Leslie appeared in the

John J. Collins, a showman, died at the age of 62, from which attraction Mr. Dryden was compelled to retire because of illness. Funeral services were held on Sunday, Feb. 22, and interment was at Riverside cemetery, Towanda. His wife, mother, brothers and a sister survive him.

Funeral services were held at St. Joseph's church, Thursday morning, 19, and the interment was at the Catholic Cemetery. He was about thirty-seven years old, and was a number of years connected with the Hill Wild West Show, but was with the Ringling Brothers for the last three years. He was a native of New York City.

GEORGE LA HERMIER, of the La Hermier Brothers, knockabout comedians, died at his home at Meriden, Conn., March 19, from

ure of the heart, due to an injury received during the season of 1902 while touring with the San Francisco Minstrels. He was born at Newport, Vt., April 18, 1882. At the early age of five years he made his stage appearance, at the local theatre, since that time was continually before the public. During the season of 1898 he secured a partnership with his brother, Harry M., and toured with the Waite Stock Company. The seasons of 1899, 1900 and 1901 were spent in the same company, and led him on the end with the Guy Brown.

He was taken ill Dec. 11, 1902, and was compelled to retire to his home, where the best medical advice was secured. While all that could be done, he gradually died. Interment was in St. Laurent's cemetery, Meriden, Conn.

8. HIRSHKOPF, general manager of the local and Northwest Yaudiville Circuit, manager of the La Petite Theatre, Le, Wash., died in this city March 1903, absent on the bowels. He gained a reputation as a baritone.

Lora Rogers is now convalescent, after having undergone a very severe surgical operation on Feb. 14, at a private sanitarium residence, M. I. Also has been removed to a home of her sister in that city.





[illegible][illegible][illegible]

Michigan, Louis F. Boos, died at her home in  
Kew, Mich., March 17, from pneumonia.

[illegible]

about thirty-seven years old, and was a number of years connected with the

[illegible]

Proctors Twenty-third Street Theatre (J. Austin Fyca, general manager)

costumes. The *Street Theatre* (41 W. 42nd street, manager—The Hoyt Mill Company, owner—Miss Gilla's) may be said to have opened an engagement which may be said to have been a success. The artistic and city appearance of the company this season, as it was very favorably received by the audience, is a credit to the theatre. The title of the musical comedy is "In Position." The management of the company is intended to exploit the talent of these little people to the full extent, as comedians, dancers, and singers. The company were unable to provide them with anything new, and the management of the company is intended to exploit the talent of these little people to the full extent, as comedians, dancers, and singers. The company were unable to provide them with anything new, and the management of the company is intended to exploit the talent of these little people to the full extent, as comedians, dancers, and singers.

[illegible][illegible]

seiner agent, Broad Street Station, Philadelphia.

Harry P. Rossini, who has been

seiner agent, Broad Street Station, Philadelphia.

**Under the Personally Conducted System of the Pennsylvania Railroad**

seiner agent, Broad Street Station, Philadelphia.







## AND HIS OWN COMPANY

**THE GREAT LAFAYETTE,**  
SOLE OWNER AND MANAGER.

[illegible]

**THE 4 ELLSWORTHS, in the Society Comedy Playlet:  
THE SILK STOCKING.**  
Master Marion, the little boy with the silvery voice. Little Miss Grace has an equal as a coo-shouter and will win any audience. Week March 10, Rockledge's, and closed the show and held them. Week 14, Nine Theatre, Hamilton, Canada; re-engaged week 23.

**Providence.**—At the Providence Opera House (Felix H. Wepferschaefer, manager),

—Harr and Evans closed with "Looping the Loop" Co. at Columbus, O., March 14.

222 West 26th St., New York.  
DOT KADDOO NO

TEAM, Silent Turn, any kind that can change often. Tell all. BOB BOLLINGER, writer.

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**A RABBIT'S FOOT** Season opens April 6, under contract, can place WITH Ticket Seller and Spec-  
tacle and Amusement trade in late April and May. For full particulars apply to J. C. CHATFIELD, Cin-  
cinnati, Ohio. **PAT CHATFIELD**, Tampa, Fla.

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|---|--|
| 2303. Steamer Queen on ice. 50ft.                                   | 2323. Panorama of Kennicott Glacier, Port Hope. 50ft.          |
| 2304. Panorama of Tana Glacier. 50ft.                               | 2324. Horses Swimming Copper River. 50ft.                      |
| 2305. Blasting in Treadwell Gold Mine. 50ft.                        | 2325. Transportation in the Copper River. 50ft.                |
| 2306. Leaving Sheslay for Golden North. 50ft.                       | 2326. Dog belling and springing. 50ft.                         |
| 2307. Train leaving from station with open cars on pilot. 50ft.     | 2327. Dog teams and sleds, school children, etc. 100ft.        |
| 2308. Hunting and hunting from tunnel from pilot of engine. 150ft.  | 2328. Through Three Mile Cascade Tunnel. 200ft.                |
| 2309. Stretch on W. P. & T. Ry. above Dead Horse Gulch. 100ft.      | 2329. Snow plow clearing away 8ft. fall of snow. 15ft.         |
| 2310. Through Miles Canyon on cattle scow. 150ft.                   | 2330. Snow plow backing 15ft. snow slide. 50ft.                |
| 2311. Panorama of Miles Canyon. 50ft.                               | 2331. Willamette Falls. 30ft.                                  |
| 2312. Through White Horse Rapids on cattle scow. 40ft.              | 2332. Kalamia R. R. Ferry. 140ft.                              |
| 2313. Capt. Alford shooting White Horse Rapids in left. 50ft. 50ft. | 2333. Hydraulic mining in Oregon. 50ft.                        |
| 2314. Panorama of White Horse Rapids. 24ft.                         | 2334. Past Shasta Springs, Cal. 50ft.                          |
| 2315. Steamer Yukoner leaving Dawson. 40ft.                         | 2335. Panamers shipping and drinking Shasta water. 150ft.      |
| 2316. Steamer States excursion from Dawson to Kluksine. 100ft.      | 2336. Sacramento Valley, Cal. from pilot of engine. 70ft.      |
| 2317. Panorama of Claim No. 2, Eldorado. 150ft.                     | 2337. Discharge of shale and waste at Port Huleley. 30ft.      |
| 2318. \$35,000 clean up on No. 10, Eldorado. 7ft.                   | 2338. Uchik's home, butchers boycotting, San Francisco. 50ft.  |
| 2319. Old methods of mining on No. 11, Eldorado. 20ft.              | 2339. Fourth and Market Streets, San Francisco. 30ft.          |
| 2320. Operations on Senator Lynch's Chisawko Hill Claim. 100ft.     | 2340. Oil derrick, tanks and lakes of oil, Kern Co. Cal. 50ft. |
| 2321. Dog team, sleds, harness, etc. 50ft.                          | 2341. Panorama of California oil fields. 100ft.                |
| 2322. Pack trail leaving Valdez for the copper mines. 70ft.         |  |

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with week with "The Minister's Daughters" Co. THINK IT OVER. Worcester, Mass., this week.

**Siegman & Weil,**  
110 AND 112 GREENE ST.  
(near Prince), New York.

Theatrical Supplies,

Grease Paints, . . .  
Tights, Wigs, . . .

THEATRICAL JEWELRY;  
Gold & Silver Trimmings,  
Spangles, Etc.

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I WANT A Pick Out or Talking Pony

Must be a 11. Name lowest cash price with full details. Will pay cash for Ring Stock, Pony, Irish Riding Dog, Etc. Tell all in first letter. No time to dicker. CLAUDE FREDERICK, 41 Somerset St., Boston, Mass. Dr. lex, with Ship shows season 1000 write me quick.

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For the information of the automatic coin controlled machine trade, and for the protection of many purchasers, notice is hereby given that a PERMANENT INJUNCTION has been issued by the Supreme Court of the United States, against a machine designed and built by **MARVIN & CARLSON**, of Canton, N. Y., which the Court held to be an infringement of United States Letters Patent, Nos. 67,127 and 67,128, issued on the 10th day of November, 1901, in protection of the world-famous ROOVERS Name Plate Machine.

THE ROOVERS MANUFACTURING COMPANY hereby gives notice that, information having been received that certain infringing NAME PLATE MACHINES are being offered for sale, they will prosecute to the FULL EXTENT OF THE LAW, not only the manufacturers of such machines, but also all those OPERATING, or EXPOSING for public use any and all machines infringing United States Letters Patent, Nos. 67,127 and 67,128, the property of this company.

Before purchasing a name plate machine, look well into the question of patent, and do not be misled by alleged "guarantees."

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